

OBER, 1946

ONE SHILLING

# THEATRE WORLD

Scenes from "Big Ben"



by Alexander Bender

CAROLE LYNNE as Grace Green

**COSTUMES AND WIGS ON HIRE**

**CHAS. H. FOX, LTD.**

Write for Estimates to **184 HIGH HOLBORN, LONDON, W.C.1**

Branches: Theatricals, Westcent, London.

Telephone: Holborn 9557-9





## A Contented Mind

There is no need for women to have constant anxiety in matters of personal hygiene. A contented mind and the self-assurance it brings is the theme of an interesting little booklet "Hygiene for Women," which will be sent you on request. Write, enclosing a 3d. stamp, to Nurse Drew, 414 Victoria House, Southampton Row, London, W.C.1, or from your Chemist. All Chemists sell Rendell's Products for Feminine Hygiene.

## FILM STAR AT WEST END CLUB

### No 'Inconvenient' Dates

A certain well-known actress gave a West End party the other night. This lovely young star has many social engagements, although she works hard all day too. Yet she is always gay and attractive. One reason is that she uses Lilia, the sanitary towels that are *comfortable* and *soluble*. They can be disposed of in any cloakroom conveniently. Lilia are made of a special quality of cellulose which is so highly absorbent that Lilia never chap or chafe. They feel soft to the touch. They stay soft in wear.



Lilia Ltd., Park Mill, Hollinwood, Oldham



## every year—until

a good friend put me "on to" POTTER'S CATARRH PASTILLES. Now I steer clear of colds every year. Marvellous in cases of Catarrh, Head Colds, Hay Fever, etc. 1/3d. per tin. Supplies are limited but they are worth trying for.

## POTTER'S Catarrh Pastilles

C.P.42E.  
POTTER & CLARKE LTD., ARTILLERY LANE, LONDON, E.1

*Not* **ONCE** . . . *nor* **TWICE** . . .

*but* **THRICE** *happy are they*  
*who smoke*

**PLAYER'S  
NUMBER 3**  
THE EXTRA QUALITY CIGARETTE

3P84 (d)



IF THAT LAMP WERE OVERHEAD,  
YOU'D GET MORE LIGHT  
TO READ IN BED.



*Make the most of  
your* **ROYAL  
"EDISWAN"  
LAMPS**



(L.74)

Are your lamps of sufficient wattage, correctly positioned to shed illumination where you want it? Reading is a relaxation, not a strain, and must be aided by having the right lamps, of the right wattage, in the right positions. Adequate lighting is never costly.

**From all Electrical Suppliers**

THE EDISON SWAN ELECTRIC CO. LTD.



# Pomeroy

*Beauty Preparations*



Look for the dove in flight — introducing the new satin-white Pomeroy packs. Pomeroy brings you . . . Lipsticks from the most delicate pinks to the richest reds. Powder blended in the newest shades. And Skin Food · Day Cream · Beauty Milk · Dathos (for very dry skins) · Cleansing Cream · Safada Hand Lotion · Make-up Base . . . Prices from 18/6 to 4/-



## POMEROY BEAUTY PREPARATIONS

London Salon : 174 NEW BOND STREET, W. 1



# THEATRE WORLD



## Sid Field

- A typical study of the brilliant comedian who is to be the star of the new Val Parnell show, *Piccadilly Hayride*, which opens at the Prince of Wales early in October. Sid Field who became a star overnight in *Strike a New Note*, also at the Prince of Wales, has recently made a big hit in the British technicolour musical film, *London Town*. (See also page 23.)





## PRELUDE TO HAIR BEAUTY

IN choosing a shampoo, never forget that the true purpose of a shampoo is to cleanse. A transient beauty freakishly obtained by harsh chemicals often does irreparable harm to the hair . . . a prelude to serious hair trouble in later years. Your hair needs a shampoo delicately blended to disperse dirt and impurities and if, as in the case of Evan Williams, it also contains ingredients that nourish growth, well, that is shampoo perfection.

**Evan Williams**  
shampoo

"CAMOMILE" for Fair Hair

"ORDINARY" for Dark Hair

6d

inc. tax

## THE OLD VIC THEATRE CENTRE

Directors :—  
Michel Saint-Denis  
George Devine  
Glen Byam Shaw

OPENING OF

## THE OLD VIC THEATRE SCHOOL

IN

**JANUARY 1947**

Courses in ACTING  
TECHNICAL PRODUCTION  
TECHNICAL STAGE DESIGN

Prospectus on Application to  
The Secretary, Old Vic Theatre  
School, Waterloo Road, SE1



## TWELVE LIL-LETS go into your Handbag!

A carton of 12 Lil-lets takes no more space than a cigarette case. It contains four 'threesomes' in transparent film. Lil-lets are worn internally. No odour! Doctors approve their construction and use. Lil-lets are wonderfully absorbent, invisible, comfortable; they cannot chafe. Young girls should ask a doctor before using internal sanitary protection. Carton of 12 Lil-lets—1/9d. at your chemists. T. J. Smith & Nephew Ltd., makers of 'Elastoplast' and surgical dressings.

**Lil-lets**  
TRADE MARK

# Theatre World

(Incorporating PLAY PICTORIAL and THE AMATEUR STAGE)

Vol. XLII  
No. 261

Editorial and Advertising Offices:  
1 DORSET BUILDINGS  
SALISBURY SQUARE, FLEET STREET  
LONDON E.C.4 (Central 1555)

Subscription  
13/6 per year  
post free

Edited by Frances Stephens

**October 1946**

**T**HE opening (after we close for press) of the Old Vic Company's third season at the New Theatre, reminds us of the recent important announcement for the theatre in England of the Old Vic Governors' decision to develop an Old Vic Theatre Centre.

The first step taken was to invite Michel Saint-Denis, who before the war directed the London Theatre Studio, Glen Byam Shaw and George Devine to form and direct The Old Vic Theatre Centre. The second step was to make available as premises for this the original Old Vic building in the Waterloo Road.

Although this theatre was badly damaged by bombing, the Directors of the Centre are now preparing to establish there an organisation for training, research and development in all forms of theatre activity around the Theatre School, a Theatre for Children ("The Young Vic"), and later on a theatre in the Centre open to the general public.

During the next three years, through the work in the school and the Young Vic, the Directors of the Centre hope to bring together sufficient people in all branches (authors, musicians, actors, directors, designers, technicians) for the start of the work in this theatre. Once opened, the theatre, as the focal point of the Centre, will be completely self-contained, having its own workshops, and enabling all the work necessary for the preparation of a production to be carried out on the premises.

The Old Vic Theatre Centre, when fully established, will present a theatre and an organisation which might well act as a basis for the construction and organisation of other Centres throughout the country.

## Over the Footlights

Its purpose is not only to play its part in the life of the Old Vic, but to be of service to the theatre in general and to the community at large.

The Young Vic will open at the Lyric Theatre, Hammersmith, on Boxing Day 1946 for a five-and-a-half weeks season and then go on tour. The School is opening on the 16th January 1947, and one group of acting and technical course students will be selected from applications now being received. The Theatre will open to the public in the autumn of 1949.

At last there has been some welcome relief in the paper situation for periodicals; which though by no means adequate to enable us to return to pre-war proportions should at least go a long way to satisfying the demand for copies as well as allowing us to add some pages each month. Readers who wish to receive copies regularly should notify their booksellers or send details of subscriptions required direct to these offices.

We extend hearty congratulations to our ballet critic, Audrey Williamson, on the appearance of her first book, *Contemporary Ballet*, which we shall review in full next month, together with other books on the theatre recently received. Miss Williamson's book (published by Rockliff, 21s.) is obtainable from booksellers only.

It is a pleasant thought in passing that almost within a stone's throw of each other are to be seen in the West End, the Old Vic's *King Lear*, *This Way to the Tomb* (a play not to be missed) and the brilliant revival of *The Skin of our Teeth*, which grows ever more topical and strangely inevitable.

F. S.

THEATRICAL  
JEWELLERY  
and  
ARMOUR  
FOR HIRE

**Robert White & Sons**

57/59 Neal Street,  
Shaftesbury Avenue W.C.2

Telephone: Temple Bar 8237

This is the first turning on left down Shaftesbury Avenue  
from High Holborn **Note New Address**

SPANGLING  
and  
EMBROIDERY  
for  
STAGE COSTUMES



# New Shows of the Month

"Soldier's Wife"—Duchess, August 27th.

"Message for Margaret"—Westminster, Aug. 28th.

"Fools Rush In"—Fortune, Sept. 2nd.

"The Toff"—Granville, Sept. 2nd.

"But for the Grace of God"—St. James's, Sept. 3rd.

"The Eagle Has Two Heads"—Lyric, Ham-mersmith, Sept. 4th.

"Mother of Men"—Comedy, Sept. 12th.

## "Soldier's Wife"

THIS unconvincing play demonstrates too well the folly of giving American stories English settings. But even with its original setting and an all-American cast, Rose Franken could hardly have repeated her *Claudia* success. For with the best will in the world we could not credit that the soldier's wife in question (Diana Churchill never seemed to get into the skin of the part) would have been capable of the sort of love letters likely to bind up into a best seller. Supreme irony was that this book was published in London at the present time overnight as it were. Most authors nowadays think it nothing short of a miracle if their works see the light of day within the year! Also irritating was the fact that our heroine's Chiswick flat had obviously never been within splinter-shot of a flying bomb, nor had known any shortage of coupons.

Miss Franken, of course, cannot be blamed for all of this, and the small cast certainly worked hard to infuse a little reality. Joan Marion emerged well with a delightful portrait of a sensible woman; Ronald Ward had his moments as the husband of an ambitious woman Editor (Kathleen Kent) and Julian Dallas as the returned soldier did his best to persuade us that it was a matter of supreme importance that his silly little wife should choose her baby and her loose covers rather than a big future as a glamour lady of letters.

F. S.

## "Message for Margaret"

THE critics seemed determined to pick holes in this study of two women in love with the same man (who was killed in an accident as the play opens), and yet could not deny the drama and suspense engendered by the superb acting of Flora Robson and Barbara Couper. In my opinion the acting triumphed over any weaknesses of the play, real or imaginary, and *Message for Margaret* stands as a gripping piece of entertainment. In any case the ways of women in love to the point of jealousy are past finding out, and Mr. Parish's guess as to the reactions of the two Margarets is

as good as anyone's. It is possible that the widow and lover of a dead man might find a strange fascination in each other's company; and it is equally possible that a level-headed woman like the wife might develop an insane and homicidal jealousy when she learns that her dead husband's lover is to bear the child she had always longed for herself.

The affair of the dangerous balcony, and the means whereby the old family friend gives the right Margaret her husband's last message, are but trimmings to the central theme. As mentioned, Flora Robson as Margaret, the wife, spares us no harrowing of the feelings; hers is drama to the *nth* degree, and Barbara Couper gives rapier-like point to the worthlessness of Margaret the mistress. Edgar Norfolk as the wife's counsellor and friend and Jack Allen as the likeable husband of Margaret Two—he deserved a better fate—round off the picture nicely. The background of publisher and best selling author adds piquancy to the situation.

F. S.



Yvonne Owen and Hugh McDermott in a scene from *But for the Grace of God*, Frederick Lonsdale's successful new play at the St. James's



## "Fools Rush In"

THE little Fortune Theatre will certainly be put on the map again with this excellently contrived comedy by Kenneth Horne. There is not a dull moment. After *Quiet Wedding* and this play it would seem that the story of any bride who hesitates on the brink of the ceremony is a sure bet for a comedy success. In the case of *Fools Rush In* an extraordinarily provoking, if attractive, young bride-to-be backs out almost on the way to church and creates bedlam in her mother's already rather hay-wire household. As the mother is none other than Joyce Barbour, this is understandable. Glynis Johns as Pam, the bride, exerts every wile of naivety and husky voice to prove her reasonableness in not getting married on her wedding day. Derek Farr as the handsome bridegroom is naturally peeved at the turn of events, and the scene is complicated by the rival claims of Miss Barbour's ex-husband, Pam's father (Bernard Lee) and her fiance Charles (Hugh Dempster). It would appear that Pam's fears that marriage is a risky affair are only strengthened when she finds her father is not a villain after all.

How all this is straightened out it would take too long to tell. Jessica Spencer, Iris Wandeleur and Josephine Middleton also have a hand in the fun, and Richard Bird has directed with a very sure touch.

F. S.

## "But for the Grace of God"

BLACKMAIL is certainly one of the unpleasantest of unpleasant crimes. The fact is emphasised in this story of a blackmailer in possession of love letters written in a phase of folly by a misguided lady while her husband is serving King and country. Not an unfamiliar episode, perhaps, in the strange days of these strange times. Here, however, complications ensue which invest Frederick Lonsdale's new drama with sustained interest, an interest enhanced by the skilful construction and able presentation which mark the play.

An American officer is the recipient of the incriminating epistles, written, it appears, by the lady who nursed him when in hospital. Rightly resenting the activities of the blackmailer he chances to kill this unfortunate cad—he claims in self-defence. Be that as it may this sets in motion the police investigations which form the subsequent theme of the play, and give scope for an abundance of sophisticated and often witty comment.

Full justice is done to both action and dialogue by each member of the cast. Michael Gough extracts all the unpleasantness there is in the blackmailer, while Hugh McDermott is all we could demand as the brilliant American officer. A. E. Matthews brings easy urbanity to a well-written part, which although it lacks any clear relation

## A New Shylock



Meier Zelniker created a deep impression as Shylock in the Yiddish rendering by A. Meisels of Shakespeare's *The Merchant of Venice* at the New Yiddish Theatre, Folk House, Adler Street, Aldgate. The play, which was presented in association with the Arts Council, was produced by Robert Atkins, who made masterly use of the small stage and ingenious settings.

to the plot, provides occasion for pertinent comments on life and manners in general. J. H. Roberts as a philosophical and exceedingly well-bred police inspector, portrays this character with the quiet ease of which he is such a master. Yvonne Owen, as the indiscreet wife, plays well and sincerely, but does not always bring out to the full what the part offers. Other parts are very effectively played by Mary Jerrold, H. G. Stoker, Cyril Smith, Andrew Leigh (the latter an amusing character sketch of an escaped convict, a genial murderer who loves flowers), Stuart Lindseal, Anthony Forwood, Denis Gordon and Marian Manisty. Leslie Armstrong has given competent direction, while the handsome decor and set are by Eugenie Moreau and Roland Pym.

L. J.



## "The Eagle has Two Heads"

WE have come to expect unusual and vital plays from The Company of Four at the Lyric, Hammersmith, and *The Eagle has Two Heads*, by Jean Cocteau, adapted by Ronald Duncan, is no exception. Unusual certainly, perhaps improbable, but definitely good theatre, and vital inasmuch as the acting is concerned.

Miss Eileen Herlie's brilliant and never-flagging performance as the tragic queen of some mythical Ruritanian kingdom, haunted by the memory of her dead husband, and falling in love with her would-be assassin, is a piece of breath-taking acting. Apart from the difficult feat of speaking without hesitation and, moreover, with conviction and fire, the longest soliloquy ever heard on the stage, Miss Herlie's every utterance, gesture and movement proclaim her indeed the queen. If, as has been argued elsewhere, this play is over-romantic, melodramatic and impossible, it is at least a superb vehicle for Miss Herlie to prove what a first-class and even great actress she has become. She has the power of making us believe in the romance and improbability of the story, and this surely is the secret of all great acting. With Miss Herlie on the stage all is real and completely sincere.

The rest of the cast are more than adequate, and particular mention must be made of Jill Esmond as the queen's companion, and Noel Willman, who gives a well controlled yet sinister portrayal of the villain of the piece. The only real disappointment is James Donald as Stanislas, the poet, who fails to convince.

The rich and colourful costumes and settings for which Anthony Holland and Gurschner are responsible, are in keeping with the mood of the play and serve to enhance Miss Herlie's beauty to the utmost.

M. W.

## "Mother of Men"

IN spite of some really first-rate acting, particularly from Barbara Mullen as the mother, it is difficult to take this play seriously. There are moments very near to bathos, due no doubt to the fact that this "simple story" is far too simple for present-day playgoers. Our grandparents would have loved it and shed many a tear over the plight of the simple village girl who nearly loses her name and her man over the counter-attraction of the girl from the "big bad city." Incidentally, Helen Franklyn in this part very nearly does wring the tears with as pathetic a portrayal of the betrayed as one could wish; a fine piece of acting. But Barbara Mullen dominates and holds the whole play together as one of those astonishing widows who fights for her children with fearless energy. Widow Brant's three sons, played by Desmond Tester, Anthony Oliver and Gordon Davis, are likely fisher-lads, and there is a nice

little character study from Arthur Hambling. But the play is too naive by far and lacks the true native wit of *Yellow Sands* and others of that ilk. F. S.

## Gateway Theatre Club

STILL living up to its name, the "Gateway" houses at present a new company, called Theatre Renaissance Limited, founded by Miss Patryc Matthews and administered by ex-service men and women, each member being a shareholder. This is a brave endeavour and one hopes the venturers will have some fun. Miss Patryc Matthews is the Business Manager and she played the lead in the play which opened the new company's activities. This was an English version by Ashley Dukes of *Parisienne* by Henry Becque. By far the best performance came from Leslie Twelvetees, who also produced, but he succeeded no more than the others in conjuring Paris in the eighties. An attractive set had been designed and painted by Edward Grunspan.

H. G. M.

## The Actor's Theatre Club

AN interesting bill of four short plays was presented by The Actor's Theatre Company in September in the diminutive theatre in Linden Gardens, where one goes "behind" to get "in front." The company appears to be numerous, youthful and vigorous and does much original work. Three of the plays now under notice were new and two of them seemed to be based on new ideas. *The Witch*, by Alasdair Grant, in spite of crude and perfunctory acting by many members of the crowded cast, was very effective. The last item was a piece of excellent fooling with more than a dash of satire by Samuel Driver. This provided many opportunities for swift character sketches. The success of the joke owed much to the paintings specially executed by Philip Whichelo. Among the acting company, Peter Singleton, David Ashley and Phyllis Watkins gave particularly satisfying performances.

H. G. M.

## BALLET

### "The Masque of Comus"

IN reviving Milton's *Masque of Comus* in its full text International Ballet have made a legitimate and courageous gesture back to the only historical roots of ballet in this country. For the English *Masque* with its blend of drama, song and dance is our nearest equivalent to the traditions of ballet proper which began to develop in France and Russia during the same century and the next; and the dramatic trend of English ballet today derives from this always close alliance of the dance in England with the legitimate theatre.

Unfortunately the company have so overweighted the text with prolonged ballet



interludes and an Olympian prologue that Milton's spoken drama, meant originally to predominate over a few incidental dances, loses its compactness and climax. Nor is the acting on as high a level as the dancing, the exceptions being Leslie French's aerial and witty Attendant Spirit and Antony Eustrel's Comus, which has a venomous regality. There is frequent pictorial beauty, the original songs of Henry Lawes are charmingly introduced (though not always too well sung), and both Mona Inglesby and Michel de Lutry shine as dancers. But the choreography falls short of the lyrical imagination of the theme and the production has lapses from taste never apparent in Robert Helpmann's brief but exquisitely stylish and dramatic ballet version. It is, perhaps, a comment on contemporary taste that Helpmann's and Messel's perfect miniature is allowed to lapse from the English repertoire while this sprawling spectacle replaces it.

Nevertheless, although Milton's poetry is swamped and often poorly spoken, the attempt is there and deserves praise; if only the producer and choreographer had curbed their passion to gild the lily, and seen that the acting had more vitality and naturalness, one might have saluted an achievement as well. As it is this is a musical comedy of the ballet world, of Cochran if not Miltonic standard: as such it will please many. A. W.

## OPERA

### "The Rape of Lucretia"

**P**eter Grimes Benjamin Britten showed himself a composer capable of handling a full-scale opera and large chorus with a dramatic assurance that gave the art a new lease of creative life. In *The Rape of Lucretia* he shows, like the later Beethoven, that composition within the more restricted range of chamber music need not be less impressive. Scored for twelve musicians and a small team of singers, the opera achieves at times the impact of tragedy: and in the writing for the male and female chorus the lyrically harmonised spinning scene, the descriptive passage in which Tarquin's ride is given a lashing musical excitement, and the drama of his entrance into Lucretia's chamber, reveal the hand of the operatic master. The music is arid and harsh and at moments lacks the voluptuousness for the theme; but it is intensely dramatic and brilliantly scored for orchestra and voice.

The composer is helped by John Piper's designs in which the romantic and classical are correlated with great imaginative beauty and by the dramatic production of Eric Rozier which gives a frigid classic nobility to the poise or lift of an arm (Tarquin's leap on to Lucretia's bed with dagger upraised makes a superb dramatic picture).



MONA INGLESBY

Ronald Duncan's libretto has occasional infelicities and bathos of phrase; but the dramatic construction, which derives from André Obey's *Le Viol du Lucrèce*, is magnificently successful, and the use of the two figures as Chorus commentary, interpreting the action from the perspective of history, gives the tragedy a Grecian fatality.

Unfortunately, on the first night at Sadler's Wells the second Glyndebourne cast failed to make the words audible, and the miscasting of Tarquin as a slender, unsensual youth threw the dramatic action out of shape. There was also a general lack of a strong upper register among the singers. The best singing came from Aksel Schiotz and Flora Nielsen as Chorus; both of whom sang powerfully in the middle register, and from Nancy Evans who, like Kathleen Ferrier the following night, sang the part of Lucretia richly and acted with dignity and feeling.

On the second night the original Glyndebourne cast appeared, and with the Tarquin of that fine actor and singer Otakar Kraus the drama leapt newly to life. The text came over clearly, the Chorus figures of Peter Pears and Joan Cross were sung with ringing beauty of tone, and Edmund Donlevy as Junius once again revealed himself a remarkable actor-singer who will deserve an opera to be created for him one of these days. The singing of Anna Pollak as the Nurse and Owen Brannigan as Collatinus was also notable. A. W.

### "Don Pasquale"

**D**ONIZETTI is less known in England as a composer of opera than Rossini, but the revival of *Don Pasquale* at the Cambridge Theatre shows him to have much the same style and vivacity that distinguish the composer of *The Barber of Seville*, as well



as a lively musicianship and gift for "patter." The plot is typical of Italian light opera with its *Commedia del'Arte* stock figure of the amorous old guardian outwitted by a pair of young lovers. It is sparkingly sung and acted at the Cambridge by the stylish Mariano Stabile, who sang Dr. Malatesta at Glyndebourne before the war, the English bass Martin Lawrence (whose *Don Pasquale* is a triumph) and a young Italian soprano, Alda Noni, of excellent voice, good looks and high spirits. The tenor, Andrew Macpherson, is sweet in tone although both his singing and acting lack "body." Michael Benthall's gay production gains in pace and invention as the opera proceeds and is enhanced by Joseph Carl's exquisite settings and a choice of beautiful 18th century furnishings. *Don Pasquale* is now being played alternately with *La Bohème* at this theatre A. W.

### San Carlo Opera Company

**T**O this company from Naples, which was formed under British auspices to entertain troops in Italy during the war, has fallen the honour of opening the first season of opera at Covent Garden for seven years.

Their First Night production of *La Traviata* showed them to be a team of good average singers with some care in casting and a very high standard of decoration. The orchestra was over-heavy and playing lacked that singing *cantabile*

quality that distinguishes Verdi's Preludes under a master such as Toscanini: it gave a hempen coarseness to what should be a melodic thread of finest silk. There was also in the first act an unhappy difference of opinion between the orchestra and tenor as to the exact key Verdi intended. Probably nervousness affected the singers in the first act, for the performance gained in assurance and the occasion was made memorable by a truly great Violetta, Margherita Carosio. Carosio is not only a beautiful woman with a voice of exquisite flexibility and sweetness, she is also an outstanding artist who sings with the utmost delicacy of light and shade and an actress of vivacity, feeling and imaginative play of expression. There were moments, especially in the death scene, when one could begin to imagine what Duse must have been like in the part of the Lady of the Camellias. Drama- as well as opera-goers are urged to go and see this moving performance.

*La Bohème* on the second night had no artist of this quality, but the opera, like *La Traviata*, has about it the nostalgia of old romance and the drama of the death scene was beautifully conveyed by the whole company. Luigi Infantino as Rudolph proved a tenor of excellent roundness and firmness of tone and Paolo Silveri as Marcel brought off, like Carosio, the happy triple

(Continued on page 35)

Since 1857

Simmons  
for  
Costumes

B. J. SIMMONS & CO., LTD., 8/8 KING ST., COVENT GARDEN, LONDON, WC2

Phone : Temple Bar 5568





*Henry: "March, brothers, march—ever freer and faster!  
We are the bridge, and the ship, and the plough!  
We are the engine, the gun, and the steeple;  
We are the voice and the might of the people."*

Henry Hope (Trefor Jones), electioneering for Grace Green, sings his stirring workers' song "Wheels of the World" to the crowd gathered outside The Barge Aground, the old riverside inn in a square in the Borough of Little Britain.

A scene from Act I.

## "Big Ben"

AT THE ADELPHI

A C. B. COCHRAN production is always a theatrical event in the West End, and *Big Ben*, which came to the Adelphi in July was no exception. This delightful light opera, which is lavishly staged, in the true Cochran manner, has the wit and tunefulness one would expect from two such experienced men of the theatre as Sir Alan Herbert and Vivian Ellis. The Herbert book is scintillating and always entertaining, while the music provided by Mr. Ellis is among the most lilting London has heard for a long time.

Full honours too must go to Wendy Toye

for her superb direction, particularly as this is a production with an unusual number of crowd scenes.

The clever company display splendid teamwork and a full appreciation of A. P. Herbert's sly digs at the political scene. This is C. B. Cochran's one-hundred-and-twenty-fifth production, and news comes that the Herbert-Ellis team is already busy on the one-hundred-and-twenty-sixth. This is to be called *Seventy Summers*, and by way of contrast to *Big Ben* will be an entirely non-political operetta set in the Victorian era of bustles.

PICTURES BY ALEXANDER BENDER





The opening scene in the Colossal Stores, where a magnificent parade of British fashions is staged. The pictures on this page give some idea both of the charm of some of Mr. Cochran's Young Ladies and of the lovely gowns they wear.

After the parade Lord Lavender, the owner of the business, announces that the store is to put up its own candidate in the forthcoming election and Grace Green, one of the young shop assistants, is elected. Another member of the staff, Henry Hope, an earnest devotee of the extreme left is to act as her agent. Grace chooses Henry's colour in politics and the fight is on.







*Juniper: "Come to Britain, for Britain's the best!  
Here's where America ought to be dressed.  
Come to Britain and spend with a smile;  
We must have dollars and you must have  
style!"*

Joelle Gordon as Juniper Joy, attractive young socialite, rounds the key-note of the Fashion Parade in her song "Come to Britain"; while Grace Green (above right) sings the charming theme song of the show, "I want to see the people happy."



*Grace (Carole Lynne):  
"I want to see the people happy,  
I want to hear the people sing;  
I want the sun to shine on  
England.  
Ah, the things I'd do if I were  
King!  
I am ashamed that I am happy,  
And in my heart the gay bells  
ring.  
I want to see the people happy—  
I want to hear the people sing."*



Lizbeth Webb, charming young actress and singer, who understudies Carole Lynne.



Joan Young who gives a richly humorous performance as Alderman Busy, the militant kill-joy of Little Britain.





Mrs. Busy (Joan Young):  
*"It is my aim to keep this  
 Borough clean,  
 To seek out vice, and  
 punish its creators.  
 But how can we control the  
 libertine,  
 If libertines become the  
 legislators?  
 Yet you are young—and I  
 will spare your shame,  
 If you reveal to me the  
 woman's name."*

Grace Green has fallen in  
 love with the young candi-  
 date of a rival political  
 party, and they are sur-  
 prised in the park by Alder-  
 man Busy and a policeman.  
 Eric Palmer as the Hon.  
 George Home, Lord  
 Lavender's son, and Lance  
 Lister as the park police-  
 man.

(Below):  
*"London Town is built on  
 London River,  
 And London River flows  
 sixty miles to sea . . ."*



David Davies as Ben Green, Grace's father, and the King's Bargemaster, in a colourful scene with eight scarlet-clad watermen.



*"Do you remember the  
good old days  
In Queen Victoria's reign?  
Ah me  
Shall we see  
Those good old days  
again?"*

Lord Lavender (Eric Fort)  
and Ben Green sing the  
nostalgic "Do you remem-  
ber the Good Old Days"  
outside Ben's inn The Barge  
Aground, where they are  
joined by Henry Hope, who  
puts his own words to the  
song, namely:—

*"Do you remember the  
good old days,  
When no new-fangled rail-  
ways ran  
Across the countryside,  
And few could move from  
their own small grove  
Until the day they died?"*



*"Mr. Chairman, Ladies and Gentlemen,  
In Parliament we offer  
To serve you if you'll let us."*

The candidates for Parliament harangue  
their constituents at the meeting organ-  
ised by Lord Lavender.



*Juniper:*

*"When I was a High School  
noodle  
And life was rather smug,  
My mother kept a poodle  
And my father kept a pug."*

Juniper Joy with the admiring  
page looking on (Donald Reed),  
sings her big number "The  
Poodle and the Pug" in the  
cheery first scene of Act II in the  
saloon of The Barge Aground.

*(Below):*

*Lord Lavender:*

*"There's a lot to be said for  
the house of peers,  
Though it shouldn't be said by  
me.  
We've all the best Bishops, we  
make the best beers,  
We're top of the nation's tree."*

Lord Lavender making merry in  
Ben's saloon sings another of his  
witty songs to the delighted  
company, who are gathered to  
celebrate Grace's return to Parlia-  
ment.





Our pictures do not show the amusing scene on the House of Commons terrace and in the Chamber of the House, when Grace and the Hon. George, aided by gate-crashers Henry Hope and Ben Green, manage to defeat in unorthodox manner Alderman Busy's Bill for the closing of pubs. As a result Grace and George are incarcerated in the belfry of Big Ben for their contempt of Parliament, but all ends happily in the moving final scene in Parliament Square.

*Right and below):*

*"Big Ben! Big Ben!  
The clock all people know,  
The King of Time in every clime  
Where ships and sailors go.  
The clock they could not kill,  
Chime out again, and tell all men  
That England's England still."*

**The finale of "Big Ben."**





## “Tangent”

AT THE  
MERCURY

● Scenes from the new verse and prose play *Tangent*, written by the poet Gilbert Horobin, who served with the Commandos in Crete; the play was written in a German prison camp.

The acting of one of the best all-round casts now in London has won as much attention as the provocative and exciting play, and the whole production is one of the most polished yet seen at the little Mercury Theatre.

By accident or not design the eight men in the company, both stage managers, the producer (Stuart Latham), as well as the author are all ex-service, and perhaps it is this, and the presence of two most promising young actresses, that explains the vitality and burning sincerity of the whole performance.

*above*: A tense moment from the play, and *below left*, Henzie Racburn, Barbara Lott and Joslin Parlane as the mother and two daughters. *Below right*, John Mackwood, Julian Randall and Anthony Verney as three prisoners-of-war.





# Produced by the Author

by ERIC JOHNS

**C**LUTTERBUCK provides one of the gayest nights-out since the war. Benn Levy has written deliciously amusing dialogue, which is polished to perfection by Constance Cummings, Patricia Burke, Naunton Wayne and Basil Radford. By putting their heads so unselfishly together these four pastmasters have steered this comedy directly and surely to complete success. They play with uncanny understanding of the author's intention and on that account their team-work is a model of what it should be in the theatre.

Constance Cummings, while being the first to acknowledge the artistic talent of her colleagues, suggests that the play owes much to production by the author, who, incidentally, happens to be her husband. While not claiming Benn Levy a producer without a peer, Miss Cummings is faced by the fact that some of her outstanding past successes have been in his plays and under his direction. Over here one recalls *Young Madame Conti* and *The Jealous God*, and in New York his seventeen-scene adaptation of *Madame Bovary*. Now, as the crowning glory, comes *Clutterbuck* at Wyndhams.

"I'm all for a word from the author," said Miss Cummings the other night when discussing whether a dramatist should be allowed in the theatre during the rehearsal of his own play. "I may be prejudiced because my husband is a playwright and because I have enjoyed working in his plays under his direction, but I think any author can assist the members of his cast. After all, he wrote the play and should be an authority on it. If Shakespeare were alive today I guess every budding Hamlet would take him out to lunch in an attempt to discover whether Hamlet was meant to be really mad or only to feign madness. Scores of producers have put forward their ideas, but only the author is in a position to give a plain and undisputed ruling.

"When possible I think authors ought to produce their own plays because they know more about the whys and the wherefores than any third party called in to put the play on the stage. They know what was at the back of their mind when writing the play and are more capable of giving a lucid explanation to the cast. Naturally, not all authors are sufficiently conversant with the theatre to be able to produce a play. Considerable technical knowledge of the actor's, the scenic artist's and the electrician's craft is required to stage a play to the best possible advantage.

"When an outside producer is called in



John Vickers

## CONSTANCE CUMMINGS

to perform this job there is a danger of his stepping between the actor and the author and misrepresenting the play. Under such conditions the poor author is sometimes more sinned against than sinning. Even if a different producer is engaged, I still think the author ought to meet the cast. By taking them out to lunch for a quiet talk he can work miracles by way of explaining his conception of the various situations that go to make the play. The author can supply the answer in a flash. It is good for artists to know that they have the author's authority for their conception of the part.

"I have always found discussion most essential and illuminating in the early stages of rehearsal. It eases subsequent study and it is satisfying for the artist to know that he is working with the author's approval along the right lines. He knows he is well under the skin of the part as it was written and as it was meant to be played.

"Occasionally it is inadvisable for authors to handle the production side of their plays. Some writers become peculiarly inelastic when, to speed up certain scenes, suggestions are made concerning cuts in the script. They find it very difficult to cut anything they have written, feeling there must be a reason for the lines or they would never have thought them out

(Continued on page 30)

OPERA AT THE  
CAMBRIDGE THEATRE

**"La Bohème"**

The two operas at present alternating in the New London Opera Company's season at the Cambridge Theatre which is presented by the Music and Drama Society by arrangement with Jay Pomeroy, have a welcome freshness and vitality. Puccini's *Bohème* was an instantaneous success, with Daria Bayan as a Mimi of rare sensitivity as well as bell-like soprano voice, and Lester Ferguson as a fine tenor from America, Rudolph (*in picture on left*). Mimi's death scene (*below*) are a (*L. to R.*) Ian Wallace as Schaunard, Stanley Pope as Marcel, Dorot Vernon as Musetta, and Martin Lawrence as Colline.

PICTURES BY  
JOHN VICKERS



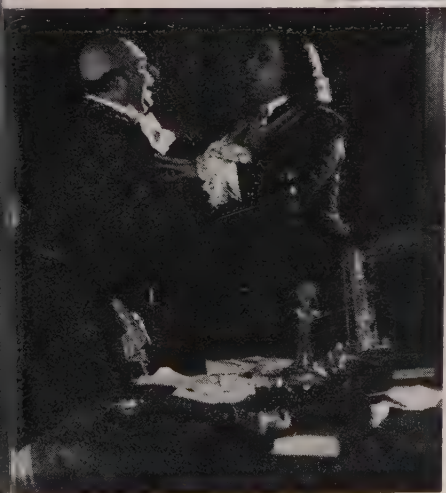




## Don Pasquale"

comes from Donizetti's delightful opera which alternates with *La bohème* at the Cambridge and which has been reviewed elsewhere in this issue. (above): The Servants' Chorus, which gives an idea of the charming setting; (right, L. to R.): Martin Lawrence, Tony Sympson, Mariano Stabile, Alda Noni and Andrew MacIsaac; (below), Martin Lawrence, Mariano Stabile, and (below left), Stabile and Alda Noni, the leading talented singers, in another amusing moment.

PICTURES BY  
ALEXANDER BENDER



# Echoes from Broadway

BY OUR AMERICAN CORRESPONDENT E. MAWBY GREEN

FOR the first offerings of the new season we have been given Richard Tauber in *Yours is My Heart*, an operetta based on *Land of Smiles*, music by Franz Lehár, book and lyrics by Iia Cobb and Karl Farkas; and a new production of *The Front Page*, the well-known Ben Hecht and Charles MacArthur stage success of 1928.

Except for three concert tours in America, the most recent in 1939, Mr. Tauber has not been seen on the New York stage, and it is unfortunate that he should have chosen so dull and dated a piece of Chinese nonsense as *Yours is My Heart* in which to display his magnificent vocal talents. It is a tedious trek to the middle of Act II, where Mr. Tauber sings the title song in four languages, English, French, Italian and German, but once you get there you are almost convinced it was worth the wait—if you didn't have to sit through another act and a half of boredom afterwards. The consensus of opinion seems to be that Richard Tauber on the concert stage would be very easy to take but in the operetta *Yours is My Heart*, in which the production is clumsy and uninspired in almost every phase, it is a physical impossibility for this

artist alone to provide an evening of complete theatrical enjoyment.

It is easy to see from the current revival of *The Front Page* why this Hecht-MacArthur newspaper prank written during the mad roaring twenties was such a sensation when originally produced, but as presented in the more sober and fighting forties it does not strike us as being the furiously funny comic-melodrama that would make you want to drop everything and guffaw and see. There still seems to be plenty of verve and vitality left in the writing, but there is surprisingly little concern in the frenzied motions and carryings-on by this nest of criminal newspaper reporters: Lee Tracy and the late Osgood Perkins, who made a solid reputation for themselves when they created the roles of the star reporter, Hildy Johnson, and the demoniac editor, Walter Burns, left so definite a mark behind that Lew Parker and Arnold Moss are unable to match them with the same degree of personal interest and plausibility. It is this lack of feeling of authenticity in all the characters and the subsequent disbelief in the situations that confront them at every mad turn that robs this revival of its pertinence. The earnest sincerity that must have been a vital part of the original production has now given way at times to something approaching burlesque, and the direction is by no means as sharp and competent as it should be.

There is little point in discussing the plot of *The Front Page* at this time as everybody must surely be familiar with it since Hollywood has already filmed it twice: once under the original title with Lee Tracy and Adolphe Menjou, and a few years ago in *His Girl Friday*, with Cary Grant and Rosalind Russell as a female Hildy Johnson.

It looks like *The Front Page* will be hanging around Broadway for several months, as the critics were generally kind.

A dreadful thing called *Maid in the Ozarks* slipped into New York after five years of touring. It arrived during the summer months when the town's resistance is at its lowest, and by an effective advertising campaign conducted by the producer, Jules Pfeiffer, this repulsive so-called hill-billy comedy is still finding support from an audience that has not been inside a theatre since the demise of burlesque. Just how long this will continue to disgrace the profession is anybody's guess.

Last month we were all enthusiastic over

(Continued on page 30)



Betty Field in *Dream Girl* which London expects to see.



# **"Piccadilly Hayride"**

the new Sid Field show which opens the Prince of Wales on October 15th, after being first presented at the Theatre Royal, Birmingham, on September 25th, promises to be the brightest big-scale revue London has seen for some time, with a number of fresh faces. (Right): The Ross Sisters—Betsy, Dixie and Vicki—appearing in Britain for the first time, whose harmony and amazing acrobatics have earned them the name of America's Wonder Girls. (Below): Alan and Blanche Lund, the clever dancers from the Canadian variety Show *Meet the Navy*, who will re-create "Our Waltz" and dance a ballet based on an old Chinese legendary tale, "A Hundred Kisses." (Below right): Robert Lamouret, a big hit of the Paris music hall, circus and cabaret, who does an astonishing act with a life-size duck called *Module*, also seen in the picture. Alex Shanks produces, with Charles Henry as associate producer; Pauline Grant and Jack Billing are responsible for the choreography and dance routines, while Berkeley Sutcliffe and others have done the costumes and decor. Lyrics and music are by Dick Hurran and Phil Park.





agus McBean

## In the News

(Right):

JEAN COLIN

● It came as a surprise to many to find charming Jean Colin, the popular star of many pantomimes and musicals, appearing in a straight play in the West End. However, Miss Colin finds her role in *The Shop at Sly Corner*, which recently reached its 600th performance, a welcome change from arduous war years touring in *No, No, Nanette*. She has not, of course, deserted the musical stage, and we hope to see her later in a new musical.

When Miss Colin was asked to take over Victoria Hopper's part at the St. Martin's she did not hesitate, for this gave her an opportunity to be within easy reach of her lovely 15th century country cottage, which is the pride of her life, and which also bears many proofs of her unusual skill as decorator and gardener. Added to this she has recently supervised the changing of a spacious old house near Hyde Park into flats, and has achieved wonders in the face of present labour difficulties. She is in fact a most practical young woman and a tonic to meet.

(Left):

EILEEN HERLIE

● Eileen Herlie, who has shaken the theatrical firmament with her glittering performance as the tragic queen-widow in *The Eagle has Two Heads* at the Lyric Hammersmith, was a Glasgow Secretar only four years ago. After tasting the stage as an amateur she was soon convinced that an actress's life was the only one for her. Coming to London with £35 in 1942 she traped around West-End theatres and agents' offices for six weary months in search of a part. Work came in the form of understudying Winifred Shotter in *The Divorce of Lady X*.

Later she was spotted by Peter Glenville while playing *The Little Foxes* on tour and subsequently found herself leading lady at the Liverpool Old Vic, playing Paula Tarqueray, Anna Christie, Queen Gertrude, and Zinaida, the lion-tamer in *He Who Gets Slapped*. She has already triumphed at the Lyric as Andromache in *The Trojan Women* and Alcestis in *The Thracian Horses*.

\* \* \*

For the past nine months she has been working on her present part, which must surely contain the longest stage soliloquy ever written. As Ronald Duncan adapted this Cocteau play from the French, he sent it, scene by scene, to Miss Herlie, thereby enabling her to devote the maximum time to study.



Houston-Rogers



# Negro Ballet

By  
AUDREY  
WILLIAMSON

Right: Berto Pasuka in a scene from *De Prophet*. The Ballets Nègres are visiting the Continent in October for a tour covering Paris, Belgium, Holland and Scandinavia, and will then return to London to prepare for a 1947 Spring Season

Picture by Angus McBean



THE Ballets Nègres under the direction of Berto Pasuka is a first serious attempt to express negro life and ideas through the medium of ballet, with coloured dancers and a coloured choreographer to infuse the dance with an essentially African conception of movement and emotion. It has no point of contact with the classical ballet technique and except in one ballet, *Aggrey*, but little with the jazz idiom of such negro revues as the famous *Blackbirds*; but it does in general creative style conform to the ballet formula made famous by Fokine and now followed by all important classical ballet organisations. Story, dance, music and artistic design are correlated as rigorously as in the ballets of Diaghileff and Sadler's Wells; for although the music provided by the African orchestra is based mainly on tom-tom rhythms and varies little from ballet to ballet, its feeling, regulated by rhythmic climaxes and suggestions of the negro spiritual, is permeated by the African feeling of the ballets.

Wisely in his first experiments Pasuka has taken as his basis the historic movements of negro folk or ritualistic dance, and not the adulterated and westernised form of steps which has evolved from it in twentieth-century Harlem. He has, as it were, stripped the veneer of transatlantic sophistication from negro dance and revealed once again the essential African core beneath.

Inevitably, although this has meant a re-infusion of negro dance with its original spirit, it has meant also that the technique used in these ballets is elemental and at the moment lacking in variety. Classical ballet technique has evolved from Court and peasant dances over a period of three centuries, and within a few months of the formation of the first negro ballet it is

impossible to expect anything like the same refinements and complexities of movement. An element of improvisation enters into present performances and as the dancers develop in theatrical experience no doubt the best of these improvisations will be absorbed into the general pattern and enrich the negro dance technique. At the moment the ballets tend to rely too much on the sheer physical stimulation of reiteration, an exciting characteristic of African dance and rhythm but one which can be pressed too hard and to the point of monotony. The ballets as conceived are too long for the dance material available and most could be cut with effect by at least one scene.

Wherein, then, does the extraordinary force and passion of these ballets rest? Partly in the cumulative emotional and rhythmic instinct of the negro dancers, led by Pasuka himself who has the fine natural expression as well as the athletic litheness and flexibility of hip, stomach and hand movement that distinguish the first-class coloured dancer. Partly, too, in Pasuka's welding of his dancers into certain groups which are at the moment very simple but marked by a curiously effective counterpoint of movement, ceaseless, reiterative, yet varying from dancer to dancer. Above all in those occasional flashes of real imagination, in a gesture or pose or the building of a climax, that mark Pasuka as a choreographer of great potentialities and natural talent, even though his dance medium is as yet imperfect and he has not learned fully to discipline his own creative instincts.

*De Prophet* is the finest of his four ballets and its opening is a masterpiece of simple suggestion. Across the semi-darkened stage with its restless Jamaican villagers the Prophet moves slowly in a series of imper

(Continued on page 27)



*Scenes by John Vickers*

**"Pick Up Girl"** • This gripping play by Elsa Shelley set in an American Magistrate's Court for juvenile delinquency was transferred from the Lindsey Theatre to the Prince of Wales in July for a short season. So great has been the interest aroused by this unusual and timely piece of theatre that the play is to be transferred once more, this time to the Casino Theatre, Old Compton Street (The Prince Edwards) on October 14th (Top left). The parents of the girl, Elizabeth Collins, who has been brought before the Court for an act of immorality (Hugh Payne and Joan Millers) make a desperate appeal to Judge Bentley (Ernest Jay) (Top right). Patricia Plunkett as Elizabeth Collins, and (above) another scene in the Court during the cross-examination of one of the witnesses (Phillip Hillman).



## Negro Ballet (Continued)

ceptible jerks, erect, white-robed, and with a branch of lighted candles held motionless before him. The whole scene has atmosphere and a superb sense of ritual: the figure is apart, a holy man, with an inner repose that is in striking contrast to the transported religious fervour of the later scene in which, backed now by half-demented converts, he heals the lame and the blind. The effect of the compact group bending over the blind man with trembling outstretched hands, and of the savage release of emotion that follows the miracle, reaches a climax of dramatic intensity.

It is interesting to compare this scene with that of the raising of the Suicide in Robert-Helpmann's *Miracle in the Gorbals*. Where the negro plays for emotion heightened by a frenzy of movement, the European achieves his sense of miraculous awe through a deliberate emphasis on absolute stillness: only the arm of the miracle-worker moves in one slow, sweeping curve before one feels the strength draining out of his quiet figure into the body of the prone girl.

The revivalist ecstasy that follows has even in the white man's ballet something of the primitive feeling of the negro spiritual, linking the simple emotional response of the white slum-dweller with that of the natural savage; but the passion has less bodily expression and is more concentrated in the formal design of choreographic movement and uplifted, swaying arms. In Pasuka's ballet there is less pattern but an overpowering expression of emotion through leaping, dervish-like figures and inhuman scream cries. When the Prophet, failing to fulfil his boast that he will fly like Elijah to heaven, is dragged away to prison the cry that is wrung from him is like the cry of Olivier's Oedipus confronted with the doom of his gods.

Pasuka makes this central figure a true descendant of the Old Testament prophets crying in the wilderness; and his attempt to fly to heaven, rising inch by inch to his full height with hands like wings and feet nailed to the earth, has visual imagination and considerable pathos. The ballet is, however, weakened by too many scenes and descending curtains and in length far exceeds the choreographic invention. In the season which opened at the Playhouse Theatre in August an added scene showing the conversion of a "temptress" accentuated this fault and in spite of a fine dancing performance by Nontando Jabavu the scene did not justify its inclusion.

*They Came*, like *De Prophet*, has a striking opening scene, in this case a jungle ritual of primitive idolatry in which Pasuka himself, in a fantastic mask, towers like a statue over a plunging circle of worshippers. The dance here with its stamped

rhythm and flaying arms is finely controlled, and on his descent from the pedestal Pasuka's virtuosity of trunk and loin movement, with that wide out-turned crouch of the thighs that is like an exaggerated classical *plié à la seconde*, is astonishing. Later as the Witch Doctor defying the encroachments of Christianity he is, skull in hand, superbly impressive; but this ballet's symbol of the conflict of primitive religion and medicine with European Christianity, science and war fails because the white figures are too feebly drawn and dramatic climax is lost in choreographic repetition.

*Aggrey* is a symbol of a totally different nature and form of expression. It is an attempt to give visual force to the plea of a negro philosopher, Aggrey, who died within living memory, for the co-operation of the black and white races. Aggrey compared these races to the black and white keys of a piano: "One can get some sort of a tune from the white notes; one can get some sort of melody on the black notes; but for complete harmony one needs the two together."

Pasuka has translated this metaphor into visible action, with himself as the virtuoso pianist playing on human keys dressed in black and white and rising and falling at his touch. A rather crudely-drawn figure of Fear attempts to part the figures but fails, and the harmony is established in a combination of black and white figures going through the symbolistic modern convulsions of the jive and jitterbug. It is a good idea but lacks depth or brilliance of choreographic conception, and one is less conscious of the serious theme than of the magnificent freedom of these negro dancers in a jazz idiom which tends to become devitalised and merely grotesque in western performance.

*Market Day*, the lightest work in the repertoire, is an unpretentious and happy depiction of the little human comedies played out at a West Indian market-fair. Again the ballet is over-long, and the white characters are too caricatured to fit in with the general realistic effect; but we see here the natural gaiety of the negro and some dancing of prolonged rhythmic virtuosity.

With the strengthening of technique and materials of expression the negro ballet may prove a vital contribution not only to the art of ballet as a whole but to the propagation of negro ideals and problems. Already it is presenting us with a new picture of the dignity and suffering as well as the artistic possibilities of the coloured races, and I think it is a strength that the dancers are not afraid to show the negro in his primitive savagery and superstition as well as his desire for progress and co-operation. Pasuka in his choreography,

(Continued on page 30)



DAVID PEEL

**W**HY should critics always be allowed the last word? As they are continually harping in their columns on the feelings of contemporary actors, surely it is only fair to allow an actor to say what he expects of a good critic.

Young David Peel's colourful performances in *The Kingmaker* and *Marriage a la Mode* have established him as a leading romantic actor, with an insight into character that enriches our store of lasting theatrical memories. He captivates the playgoer's eye and ear, with the assurance of an artist who knows his job, and thus his views on any aspect of the theatre command a respectful hearing.

As David Peel so justly observes, "The critic quite naturally demands a certain standard from the actor, so surely the actor is equally entitled to expect a similar standard from the critic. When I open my morning paper and turn to the review of last night's premiere I expect to find a considered and intelligent comment on the play, the writing, the acting, the production and the presentation generally.

"I hope to find constructive criticism and not a vicious attack by an acid pen. In short, I expect the critic to live up to Webster's dictionary definition—'One who expresses a reasoned opinion on any matter as a work of art or a course of conduct, involving judgment of its value, truth or righteousness, an appreciation of its beauty or technique, or an interpretation.'

"A newspaper should not be solely represented by a reporter, unless there is some reason for describing the celebrities in the audience, and even then the reporter cannot replace the critic. One deals with the stage and the other the front of the house. They are both specialists and their work belongs to different pages of the paper.

## Whispers from the Wings By LOOKER ON

"Let the editor always send a man competent to judge a play, and not a mere staff clerk for the sake of covering the show. The writer's words may be read by more than a million people. If he is not capable of forming and expressing an intelligent opinion on a play it is unfair on the management and the cast. Their living should be protected against irresponsible persons bursting into print with sweeping statements detrimental to the theatre in general.

"The man who comes to cover the show should have a wide knowledge of the theatre. He should know that a farce is not viewed in the same light as a classical tragedy. They are two types of entertainment aiming at different goals. If he is ignorant of the history of drama he may start off on the wrong foot and give a false and unfavourable impression of a production through judging it by wrong standards.

"As Webster says, the opinion must be 'reasoned.' How can it be so when critics are sometimes compelled to telephone notices to their papers during the second interval? This has to be done, I understand, to ensure a criticism appearing in the next day's provincial editions. Surely the sacrifice of the last act is too high a price to pay for topicality. That last act may reverse the critic's opinion of the earlier part of the play. It may offer the leading lady a chance to give the performance of her life, a moving death-scene about which not a line appears in the papers the following day. I suggest the publication of first-night notices be delayed a day, thereby enabling critics to see the entire show and to consider their impressions in tranquillity before putting pen to paper.

"I expect critics to avoid facetiousness. It is so easy to be clever and cruel at an author's or an artist's expense; but it does no good. It hurts the victim, and hardly induces him to do better next time. He is far more likely to take a dislike to the critic and decide that he knows nothing at all about the theatre.

"Naturally one does not expect favourable notices all the time. If the play is a bad one, by all means let the critics say so, but let the words flow from the pen of one respected by the public.

"The ideal critic is surely a man who loves the theatre and is never happy away from it. By setting out to appreciate that which actors and producers are trying to accomplish on the boards, he guides a wider public to fuller appreciation and enjoyment."



# An Ensa Farewell

by  
JOHN McMILLAN

AFTER over a year of occupation, ENSA has bade farewell to the British Army of the Rhine. As official valediction, they chose *The Apple Cart*. The story of the six-weeks' tour is at once the marking of an occasion, a typical record of an ENSA operation, and an illustration of the way Berliners have become susceptible to Shaw!

Arriving at Cuxhaven from Hull, the ENSA company sorted themselves out, checked up on deficient props—a quite normal procedure, they tell me, remedied by their efficient production centre at Lubeck, which was run on Drury Lane lines and which also replaced their entire wardrobe on a more-lavish scale—and then made contact with the motor coach which was to carry them over 3,000 miles of occupied territory. At Hamburg two 'Queen Marys' were loaded, and a three-ton lorry made up their self-contained convoy.

Here Basil Dean arrived by air to supervise the last stages of production and conduct final rehearsals. Barry Jones was playing King Magnus, Julien Mitchell making the part of Boanerges, George Howe the role of the Prime Minister, Proteus; among other familiar names was Gibb McLaughlin, well-remembered as a film character-actor, who played Crassus. Approved by Basil Dean, the production was left in the hands of Ernest Parr, stage director of several recent West End shows—and the tour was on.

Much impressed by the quarters provided for them ("My bath's as big as a bedroom," said one), they opened with a week in Hamburg. Then came an invitation visit to Wiesbaden, in the American zone, with only twenty-four hours for all the preparations. The Americans turned out in force and were liberal in appreciation; it had been thought advisable, however, to omit certain of Queen Jemima's lines for the occasion!

Several nights at the twice-blitzed Opera House in Düsseldorf—the wooden tip-up seats made a terrific clatter—then on in turn to Iserlohn, Bad Oyenhausen and Minden. After that, Berlin, for the penultimate and most important run. Here *The Apple Cart* was presented at the theatre Des Westens, a fair-sized opera house which the troops, admitted free, still did not fill. As an experiment, it was decided, to admit German civilians, who were to pay full opera prices to offset costs. To everyone's surprise, the Germans queued, paid gladly, and overflowed the back seats allotted to them. At some per-



BARRY JONES

formances they took three-quarters of the theatre. Listening with rapt attention, they never seemed to miss a point, and on the curtain the applause was deafening. "We could have played there to packed houses for at least another fortnight," said the players.

Strict punctuality was a characteristic of these German audiences; not unaffected, perhaps, by the theatre rule of closed doors as the curtain rose—doors, moreover, made with no outside handles: the perfect answer to late-comers!

Here again the script called for mild expurgation, in deference to occasional representatives of the U.S.S.R. in the stalls. This time it affected the American Ambassador's little speech referring to Germany as "... the chain of more or less Soviet Republics between the Ural Mountains and the North Sea."

According to the German theatre manager—all deference to the ENSA company, a holy terror to his staff—the last occasion on which an English company played in English in Berlin was 'way back early in the century, when Sir Herbert Beerbohm Tree performed before a Berlin audience.

Despite certain difficulties in dealing with technical terms through an interpreter, the company's stage director was well impressed by the German theatre workers and technicians on whom so much depended. "Very willing, resourceful, and very thorough," was his summing-up. Chief bugbears were last-minute changes in lighting directions, and rather disconcerting to the players at rehearsals were the faces peering up from the German down-stage-centre prompt box. In between shows and rehearsals, the company took time off for sight-seeing and minor excursions; memories range from the shattered U-boat base at Hamburg ("like a mass of mashed spaghetti"), to the super-haircuts obtained for one English cigarette apiece.

They made their final bow to the BAOR

(Continued on page 30)

### Produced by the Author (Continued)

originally. Quite logically they hesitate about the wisdom of cutting them. Other dramatists are not as tactful as they might be and seem to have a genius for getting on the wrong side of artists, who are never quite at their best during the trying period of rehearsals.

"My husband appears to get on quite well with his artists and has usually produced his own plays in a manner that has met with the approval of the cast and the audience. As a team they have managed to get the last ounce out of the lines. Far from confining his activities to his own plays, he produced *Accent on Youth* in New York and *Clemence Dane's Wild Decembers* in London, both quite different from the type of play he writes himself.

"I have a pet ambition to play Lady Macbeth one of these days. I have such faith in Benn as a producer, and I think we should get so much out of our early discussions that I should most certainly give him the first refusal if I ever found myself in a position to put on *Macbeth*. Benn might refuse, as he never enjoys handling spectacular scenes, such as the Banquet Scene; but that might be overcome easily enough, with the bulk of the guests off-stage, as they were in the ingenious Thorndike-Casson production that toured the miners' welfare halls in the early days of the war.

"I have always been very happy about my actress-author relationship with my husband. Playing parts made-to-measure by one's husband is an ideal position in the theatre. Isabel Jeans, Marion Lorne and Wendy Hiller, who all married dramatists, will understand my point of view and be the first to agree that more good than harm can come of closed collaboration between author and actor, even when the author farms out the specialised task of production to an independent expert."

### Echoes from Broadway (Continued)

Margaret Sullivan's limited London appearance in John van Druten's three-character comedy, *The Voice of the Turtle*, for which delightful event an October opening had originally been arranged. We had barely gone to press when the news came through that Joseph Cotten, who was going over to co-star with Miss Sullivan, had been detained in Hollywood for retakes in something called *Katie for Congress*. This automatically punctured the plans for *The Voice of the Turtle*, and whether it will still be done in the West End with Miss Sullivan is now uncertain. While Mr. Cotten was an interesting choice for the role originally played on Broadway by Elliot Nugent, we were surprised that so quick a decision was decided upon to cancel out the London engagement with Miss Sullivan, for we can think of at least half a dozen British actors

who would have made admirable substitutes for Mr. Cotten.

At the present time plans for Betty Field to star in Elmer Rice's *Dream Girl* along Shaftesbury Avenue still hold good. Miss Field, who has been resting up from the arduous demands of her *Dream Girl* role, is now back in the Broadway production, but only until October 5, when she will withdraw to await the launching of this charmingly witty and human comedy in London.

When we reviewed *Dream Girl* after the New York opening last December, Miss Field was unable to go on, so until the other evening we had not seen her portrayal, which the New York critics voted the best of the season's female performances. This greatly gifted young actress, who was reluctant to appear in this her husband's comedy until after it had been offered and rejected by two other Hollywood stars, is a shining chameleon as she drifts from scene to scene and mood to mood in one of the longest and most taxing characterisations ever written for the stage. She makes *Dream Girl* such a fascinatingly human and delightful experience that no theatregoer in London will want to miss it.

### Negro Ballet (Continued)

his after-curtain speeches and his use of the finely dignified native *salaam* has emphasised the essential seriousness of purpose and true racial pride behind his experiment, and one looks forward to a further development which will bring the negro's problems in contemporary life into more vivid focus through the medium of mime and dance.

The greatest negro plays have been written by white dramatists and the most famous negro opera, *Porgy and Bess*, was composed by a Jew; but ballet is a medium which the negro himself is peculiarly fitted, by his very nature, to use as a vehicle of expression and there is every sign he will eventually prove himself a creator as well as executant of a high order. His sense of colour and rhythm are equally strong and the moving pictures of these ballets have the boldness and impulse of a young but vital art.

### An Ensa Farewell (Continued)

at Lubeck; then came the business of kit-collecting and a rather stormy 26-hour crossing home. As he surrendered his borrowed uniform, at least one chuckled, remembering a Cockney soldier's "Cor what a waste!" after discovering whom he had saluted in manner befitting a field-marshal.

In selecting *The Apple Cart* as farewell piece, I wonder whether ENSA had in mind that this play, first performed in Warsaw, was once prohibited in Dresden as "a blasphemy against democracy"?



# An Actor Returns

By BRYAN MATHESON

TWO years ago I wrote an article on the "Post-war Plans for the Ex-Service Actor." Recently I have had a chance of ascertaining the results of the good intentions which were then propounded. This is the story of a young demobilised actor who has succeeded in returning to the theatre.

Before the war Douglas Rye was beginning to make headway in his profession. He had appeared with a number of good repertory companies, including those at Hull, Huddersfield and Croydon. He had also played a leading role in the tour of *Black Limelight*, and in 1939 various West End managements were becoming interested in his future.

Then came the war. Within a few weeks Douglas was in the Army as a gunner. Shortly after joining his unit the sergeant-major suggested that, as he had been a professional actor, he should form a concert party. With a "rookie's" intrepidity he replied that he was there as a professional soldier—not an actor, and declined the offer. He was quickly found sufficient fatigues and duties to satisfy even the most "professional" soldier!

Two years later, as a fully-trained gunner, he was shipped abroad via South Africa and India to Singapore, which he reached exactly fifteen days before the British surrendered.

Following the capitulation he, with hundreds of others, was given the job of clearing the debris and removing the dead from the city. For seven months he toiled and sweated at his job. Then he contracted dysentery and diphtheria and was shifted to hospital. These diseases were followed by malaria, beri beri and finally complete paralysis. But somehow he survived. Somehow he came out of that hospital alive, and returned to work. And his luck still held. A few weeks later he met a fellow-prisoner who had also been an actor in pre-war days. He had some plays scripts hidden away in what remained of his kit, and they decided to form a prisoners' dramatic society. They enlisted the support

Right

DOUGLAS  
RYE

four years  
prisoner-  
of-war in  
Japanese  
hands.



of their O.C., and he in his turn, obtained the permission of his Camp Commandant—a Nippon sergeant! This done, they cast their first play and started rehearsals, these being conducted on a starvation diet of rice, and in any odd hours when they were not working on the Japanese roads or aerodromes.

Few people realise, even now, the vital part that entertainment can play in such circumstances. Douglas Rye ranks its importance second only to that of the work of the medical officers. The majority of the audiences had never before seen a play performed. But they soon became inveterate playgoers, "and they'll remain so," he adds with unshakeable conviction.

Among the plays presented were *Black Limelight*, *Design for Living*, *Rope*, *Private Lives*, *Tonight at 8.30* and *Hay Fever*, in which he alternated male and female roles with startling adroitness; and even managed to direct a number of the plays himself.

On being demobbed recently, the first play in which he reappeared was *Hay Fever*; and by a strange coincidence, in the first-night audience was the original "Myra" from the Singapore production!

But according to Douglas his prime female impersonation was in the Gertrude Lawrence part in *Private Lives*. When Noel Coward originally wrote this play and penned the lines:

(Continued overleaf)

... ON BOTH SIDES OF THE FOOTLIGHTS

Leichner

FAMOUS FOR FINE COSMETICS SINCE 1873

VISIT THE LEICHNER MAKE-UP STUDIO AT 10-11 GREAT NEWPORT ST., W1

## An Actor Returns (Continued)

"You're the most thrilling, exciting woman that was ever born," he could hardly have expected that they would one day be spoken to a fly-festooned, sweat-soaked and muscular Amanda in Singapore!

Despite the prevailing conditions, during this period Douglas managed to write a play. The moment he finished it, it was confiscated by the Japanese. But, with dogged perseverance he collected some Signals indent forms and rewrote the entire three acts. Fate, however, again intervened. The prisoners were receiving a small amount of highly-prized tobacco every month. But they had no paper with which to make cigarettes. Covetous eyes were fixed on Douglas's script; but he guarded it carefully, watching over it like a vixen with her cubs. "It's the only copy I've got of my play," he would explain with pathetic determination. Soon, however, he himself found the need for a cigarette insupportable. Slowly he and his comrades encroached on the script. For the first weeks the writing remained unharmed. But soon that also became mere cigarette ash, until finally nothing remained of the script over which he had worked and worried for so long. But Douglas remains as determined as ever, and I believe the play will still be written.

\* \* \*

I asked him what sort of reception he had received from managements and artists on his return, and he stated that he had found them all anxious to help him. J. Baxter Somerville, for whom he had appeared in pre-war days, came forward at once and offered him a part; Rodney Millington (manager-director of "Spotlight") effected an immediate introduction to a management for whom he subsequently appeared; and Equity provided every assistance that they could.

Douglas is not anxious for overnight stardom. He wishes first to pare the blunter edges of his acting and after that he intends to make another attempt to reach London. And those of us who know him both as an artist and a person feel quite certain of his ultimate success.

## New Ballet Company



Ravi Pavani and Anna Marinova in *Les Fils*, a new work on classical lines choreographed Ravi Pavani to music by Mendelssohn, one of the ballets in the repertoire of The Pavani Ballet. This new young company also give *Serenade*, *Les Sylphides*, *Suite de la Rose* and *Blue Bird*, as well as several new ballets, and will be seen at the Grand, Croydon, on October 7th, after visits to Cambridge, Norwich, Bradford, Folkestone and Hfrcombe.

## Bebe de Roland



Bebe de Roland, 22-year-old New Zealand born dancer, who has not been back to her own country since she came to England seven years ago is to return there later this year when she joins the Australian company which is to present *Four The Girls*, the musical success now running at His Majesty's Theatre, Southampton, in Spain, on October 5th, in the part now played by the London production, by Wendy Toye and by New York by BATERA.

## THE GUILDHALL SCHOOL OF MUSIC & DRAMA

Founded in 1880. Owned and Managed by the Corporation of the City of London. PRINCIPAL: **EDRIC CUNDELL**  
JOHN CARPENTER STREET, VICTORIA EMBANKMENT, E.C.4 Hon. R.A.M., F.G.S.M.

**DRAMATIC ART AND STAGE TRAINING.**  
Inclusive Courses to meet individual needs.  
**PRIVATE LESSONS IN SPEECH TRAINING,**  
**PUBLIC SPEAKING, SINGING, PIANOFORTE,**  
**DANCING, ETC.,** may be taken separately at moderate fees.  
The School remains open in the evening.

The Professional Diploma of Licentiatehip (L.G.S.M.) and the Teachers' Training Course are recognised by the Royal Society of Teachers (Teachers' Registration Council).

Prospectus and all further information post free from  
**RAYMOND RAYNER, Secretary.**



# The Common Cold

—this may help you

IF you are one of the millions who suffer from colds during the winter, Serocalcin may help you. We do not claim definitely that it will, nor do we pretend that it is infallible. But many thousands of regular users find in Serocalcin the means of successfully preventing and treating colds—and so may you.

## Prevention of colds

Two Serocalcin tablets are taken daily for 30 days. In many cases this gives 3 to 4 months immunity from colds.

## Treatment of an existing cold

Three tablets are taken three times daily. Commenced in the early stages of a cold this often clears up the attack in 3 or 4 days. Serocalcin is suitable for adults and children.

The immunising course of 60 Serocalcin tablets costs 8/5½d. Treatment pack of 20 tablets—3/4½d.

All who suffer from colds are invited to send to Harwoods Laboratories Ltd., Watford, for descriptive booklet "Immunity from Colds."

# SEROCALCIN

Regd.

FOR THE PREVENTION & TREATMENT OF COLDS

# TRIX

QUALITY  
SOUND  
EQUIPMENT

Used by numerous London and Provincial Theatres. Equipment available on hire for long or short periods, also for amateur productions, etc.

THE TRIX ELECTRICAL CO. Ltd., 1/5 Maple Place, Tottenham Court Rd., W.1. Museum 5817 (4 lines)

**FOR SALE**—Theatre World back numbers, various dating from May 1942–Sept. '45.—Coulter, 308 Essall Lane, Northfield, Birmingham, 31.

**FOR SALE**—Theatre Worlds, Dec. 1932 to current issue and others, Play Pictorials, Amateur theatres: offers or s.a.e. for particulars—Box A.26.

**PRODUCER** invites applications from amateurs with some talent; available this winter (in memory capacity); ten years' experience producing (including B.D.L. Festivals.—Write Mrs. Ironside, 29 Overstrand Mansions, S.W.11, or phone Baccalaur 3660 after 7 p.m. or weekends.

**FOR SALE**—Good condition, 1st Stage Stars of To-day; Theatre World, April–Sept. 1927; Theatre Illustrated Quarterly 1933, 34, 35; Play Pictorial 271, 272, 387, 404, 405, 427; Plays and Players Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Offers?—Box X.23.

**WANTED**—February 1945 Theatre World; please state price.—Box No. 8.18.

**LADY SECRETARY** requires position.—Box No. T.19.

**WANTED**—Pair Theatre Glasses, good condition; state price.—Box No. R.17.

**AMATEUR SHOWS** expertly publicised; advertising sells tickets; consult a professional publicity man; inexpensive.—Box B.27.

## POPULAR THREE ACTS

	M	W
MARTINE. J. J. Bernard	2	3
SQUARE PEGS. Lionel Brown	6	5
SALOON BAR. Frank Harvey	16	9
THE DOMINANT SEX. M. Egan	4	4
THE MOCKING BIRD. L. Hale	7	4
MA'S BIT O' BRASS. Ronald Gow	8	5
STRANGERS ROAD. Warren Chetham-Strode	6	3
NEW TENANT. Norman MacOwan	5	6

Plays are sent on Approval. Synoptical lists of all plays on application.

**H. F. W. DEANE & SONS**

THE YEAR BOOK PRESS LTD.

31 Museum Street, London, WC1

## WEBBER-DOUGLAS SCHOOL

of SINGING and  
DRAMATIC ART

Principal : W. JOHNSTONE-DOUGLAS

**CLAREVILLE ST., SW7**

(Fre 2958) (2 mins. Gloucester Road Station)

For Prospectus apply Secretary

## DOMBEY AND SON

A Play in Three Acts

DICKENS'  
FAMOUS NOVEL

Adapted for the Stage  
by ROSA DE LEON

AVAILABLE FOR REPERTORY

All enquiries to PLAYHOUSE THEATRE  
AMERSHAM, BUCKS.

### THE FLORENCE MOORE THEATRE STUDIOS

Patrons { **Leon M. Lion : Donald Wolfitt**  
**E. Guy Pertwee**

### COMPREHENSIVE STAGE TRAINING

Theatre-craft and Broadcast Equipment  
For Prospectus and 25 Brunswick Road  
Audition Appointments Hove 2 Sussex  
Telephone : Hove 3587

## TOYNBEE HALL THEATRE

### DRAMA FESTIVAL

Full particulars regarding this Festival, during which Four Short Plays will be presented and criticized on successive Saturday afternoons in November and December, can be obtained from the Stage Director

Entry forms are now available

Toynbee Hall, Commercial Street, E1

## FRENCH'S

THE HOUSE FOR PLAYS

Established 1830

The latest farces, comedies, dramas and revue sketches for production by amateur companies

THE LATEST LIST OF PLAYS (1946)

**SAMUEL FRENCH LTD.**

Tem. Bar  
7512

26 Southampton St., Strand, LONDON, WC2

## JOAN BRAMPTON PLAYS

### REPERTORY SUCCESSES

DRAMA • COMEDY • PSYCHOLOGICAL  
THRILLER • COSTUME • FANTASY

For detailed play list send one penny to Author: Joan Brampton, 35, Raphael Road, Hove 3, Sussex

## Amateur Stage

**F**OR their second production under Glyndebourne management, The Children's Theatre Ltd. gave Bridie's *Tobias and the Angel* at Toynbee Hall on September 25. Some details of this enterprise are worthy of record.

Their first production, *Great Expectations*, dramatised by Alec Guinness and produced by Anthony Quayle, had two hundred performances in London and the province, almost wholly under the sponsorship of local education authorities. Audiences totalled 100,000 children between seven and seventeen.

For both productions the Children's Theatre has had the generous support of the London County Council Education Committee for a six weeks' run in London, and a third is promised to start next January.

Children's Theatre aims to present new and classic plays in the best possible manner for children. Present productions cater principally for children of secondary school age, but younger children will be served as education authorities may require.

This policy is designed to associate Children's Theatre with local education authorities in using living drama as part of the education of British children. Therefore, a high standard of work, removed from speculative commercialism, is essential for continuing success.

\* \* \*

Commencing what promises to be a record season, societies will be interested in the latest releases. *Quiet Weekend* is now generally available, also *While the Sun Shines*, *This Happy Breed*, *I'll See You Again*, *Scandal at Barchester* and *A Soldier for Christmas*. The musical rights for amateurs of *Sweet Yesterday* and *Old Chelsea* have been negotiated for release in the not distant future, when publishing arrangements are completed. All of the above are in the hands of Samuel French Ltd.

Streatham Dramatic Club have *The Laughed Again* in rehearsal. Facing an extensive programme, the Club needs more male players. Secretary is Miss Stella Ralph. Peel House, Regency Street, Westminster L.P.T.B. steps off with *This Happy Breed* at Cripplegate on November 29/30 following with *The Gondoliers* at the Scala early in the New Year.

Over 375 attended a recent special reading of Constance Cox's *The Boy from Belfast*, organised by the Sussex Playwrights' Club. Reginald Tate read the leading part of John Philip Kemble. Members of various local clubs took other parts.

Dunlop D.S. have chosen *You Never Can Tell* for November 19/23; *Rose Without a Thorn* for January 21/25; *Pink String and Sealing Wax* for March 25/29, all at Fort Dunlop, Birmingham.



## Opera (Continued)

of good looks, good acting and good voice. The male singing was the best in this production: the female voices had an electric and typically Italian glare about them, although after a harsh start Onelia Fineschi as Mimi achieved a third act of some beauty and power.

As Rigoletto Carlo Tagliabue sang like an artist but otherwise the performance of this opera was much below standard. Indiscriminate applause is, nevertheless, ruining one's enjoyment of the performances at Covent Garden. It is bad enough to have the orchestra drowned at the end of each *aria* when the singing has been good; when the singing is bad it is unpardonable. When will English opera-goers learn that the orchestra score is as much a part of the opera as the singing? A. W.

## Stratford-upon-Avon Festival "Measure for Measure" & "Dr. Faustus"

THE two last productions in the Stratford Festival are both brilliantly successful renderings of plays which are not among the most popular of the classics.

Marlowe's *Dr. Faustus* has its moments of supreme poetry, most of all in the last scene with its magical "See where Christ's blood streams in the firmament" and invocation to Helen, which seems jewelled with the rich Elizabethan passion for beauty. But Faustus' inner spiritual struggle between the powers of evil and redemption loses our interest when we see he puts his magic to no more impressive use than conjuring tricks, and even at the end he cannot quite regain his tragic stature. The play

**FOR SALE**—Theatre World bound volumes in buff linen, Vol. 1, No. 1 to Vol. 32, No. 179; unbound copies, Vol. 33, No. 180 to present month No. 259 complete; what offers?—Miss H. M. Drasdo, 24 Westbourne Avenue, Hull, E. Yorks.

**WANTED**—Theatre World Nos. May, Sept., Dec., 1937; Jan., April-Dec. 1940; Jan.-Sept. 1941; Jan.-October and December 1943; Jan. and Oct. 1945. **FOR SALE**—1938 April, May, June, August-Dec.—Write Miss Joyce Page, Sedgewell, Ideford, Newton Abbot.

**AMATEUR COMPANY** requires copies of "The Witch," by H. Wiers Janssen; will refund cost and postage; can you help?—Box D.29.

**THE CITY OPERA CLUB** presents *The Magic Flute* (Mozart) at the Scala Theatre, Charlotte St., W.1, on 21st and 22nd October; Tickets 3/6 - 6/6 (reserved), 2/6 (unreserved) from the Hon. Sec., 83 Bishopsgate; please send stamped addressed envelope—Phone RIV 6369 or Scala Theatre (MUS 5731 after 18th October).

**BEST QUALITY RAFFIA** for Hawaiian Skirts, etc., 3/3 per pound.—Clare Apiary, Hardingstone, Northants.

**LARGE** new stock High Grade Caravan Trailers from £310—17½ft. Eccles de luxe and kitchen; Burlingham, 2 Ravens, Winchester; all 4 berths; Shellenham 2 berth; also 1946 Eccles Enterprise; delivered anywhere: cash or H.P.; open always.—Staffords, Kirkheaton, Huddersfield. Phone 4618.

falls to pieces in the middle, but Walter Hudd's production, combining the Elizabethan stage with Gothic space and masques inspired by the gargoyles on German cathedrals, has striking pictorial qualities and atmosphere, and his angels, good and bad, are winged like the images of Blake. Riette Sturge-Moore's settings and costumes excellently fulfil the producer's intentions and the play is extremely well acted. Hugh Griffith is a saturnine Mephistopheles, David King-Wood a persuasive Chorus, and although the part cannot wring our hearts Robert Harris shows with considerable skill the fatal fascination behind Faustus' headlong descent into the toils of evil.

Frank McMullan of Yale University has produced *Measure for Measure* in simple expressionistic settings which allow a quick flow of action and give plenty of space for a cyclorama illumined by some most beautiful and effective changes of lighting. The production is fantastically but not too much so; it has a glowing colour and a nice sense of contrast in pace and character, and one's only criticism is that the lack of any attempt to disguise the Duke makes the success of his impersonation seem more preposterous than it need.

What a great play this might have been had Shakespeare chosen to concentrate on and develop the psychological turmoil of

(Continued overleaf)

## COMPANY MEETING

### RAPHAEL TUCK & SONS

The annual general meeting of Raphael Tuck & Sons Ltd. was held recently in London.

Mr. Desmond Tuck (chairman) said that the company's business continued steadily on its upward grade. Their actual profits showed an increase over those of last year. When, however, Inland Revenue had taken its full pickings in the form of E.P.T., the picture changed, and the net profits which were allowed to remain to them bore little or no relation to their true earnings. Without their remarkable come-back after suffering such great destruction in the blitz there would probably have been neither E.P.T. nor income tax to collect from them.

They had acquired the freeholds of three additional factory premises in Northampton.

Their individual departments which contributed mainly to their turnover were in a more than healthy condition. Demand for greeting cards continued unabated and was still increasing. In the case of their art calendars, which had to face up to a 365-day test on the walls of the home, and which must continue to please the eye during that long time, the same factor of appeal applied.

The Report was adopted.



**PHOENIX THEATRE**

Evenings 7 Matinees Wed. &amp; Sat. 2.15

**CICELY COURTNEIDGE**

IN

**"UNDER THE COUNTER"**

(A New Musical Play)

*The Outstanding Success!***SAVILLE THEATRE**

Evenings 7 Matinees Thur. &amp; Sat. 2.30

**BOBBY  
HOWES****JACK  
HULBERT**

IN

**"HERE COME THE BOYS"**

A New Musical Show

**A BRILLIANTLY CLEVER ENTERTAINMENT****HIPPODROME**

(Ger. 3272)

Evenings 6-15 Matinees: Weds. &amp; Sats. 2-15

TOM ARNOLD presents

**"Perchance to Dream"**with **Ivor Novello** 2nd Year**PRINCE OF WALES**

(Whi. 8681)

Commencing Friday October 11

**PICCADILLY HAYRIDE****SID FIELD (in person)**

5.50 &amp; 8.30.

Mat. Thur. 2.30

**LONDON PALLADIUM**

(Ger. 7373)

*New musical fun and dance show***"HIGH TIME"**

Back to pre-war times

6 &amp; 8.30 p.m.

Mat. Wed. 2.30

**FOR THE INFORMATION OF MEMBERS**

Announcements of Productions of the

**ARTS THEATRE****GROUP OF ACTORS**appear regularly in the Daily Telegraph,  
Evening Standard, Sunday Times & Observer**ARTS THEATRE****GREAT NEWPORT ST., W.C.2 (Tem. 7544)****DUKE OF YORK'S THEATRE****ST. MARTIN'S LANE, W.C.2. (Tem. 5122)**

Evenings 6.30. Mats.: Wed., Sat. 2.45

**Is Your Honeymoon Really Necessary?**with **RALPH LYNN, ELSIE RANDOLPH**

"A Real Laughter-Maker"—Daily Express

**LONDON'S LONGEST RUN—3rd YEAR****COVENT GARDEN****ROYAL OPERA HOUSE**

Tem. 7961

Evgs. at 6.45. Mats. Sats., at 2.

**The C.M.F. San Carlo Opera Company**

(NAPLES)

Season ends Oct. 19. Full Programme Box Office

Angelo instead of turning aside to the moralising Duke and his tedious and rather cruel subterfuges! As it is the actor is given a superb dramatic vessel of which the bottom drops out halfway. Robert Harris finely conveyed a sense of asceticism gone sour and was even moving in Angelo's temptation and fall; but he failed to suggest the man's passion for power and therefore the full tragedy of his undoing. Ruth Lodge gave nobility to Isabella's chastity and made one believe the sacrifice her yielding to Angelo would have entailed; but what modern mind can sympathise with her choice after Claudio's pitiful and youthful vision of Death, one of the most moving and genuine speeches in the play? David King-Wood did his best to make the Duke sympathetic and Robert Vernon had good fun with Pompey; but the Lucio of Paul Scofield, a bird of paradise with a gay plumage of wit, easily dominated the scenes in which he appeared. Coupling this performance with this young actor's Henry V, a well-graced and royal firebrand with Spring in his veins, it is not difficult to recognise an actor of vivid promise. Not for many years has a young actor new to me given me such a genuine thrill of discovery.

A. W.

**Items**

**JOHN** Gielgud's season in *Crime and Punishment* will continue at the Globe Theatre for some weeks. Mr. Gielgud will then make preparation for his visit to America, where he is taking a company and two plays, *Love for Love* and *The Importance of Being Earnest*. He will give his first performance in Ottawa on January 23rd and then proceed via Toronto and Montreal to New York, where he is due to open a sixteen weeks' season early in February, performing each play for eight weeks. He will then visit Canada again before coming home.

It is likely that when John Gielgud returns he will be seen in a programme of short plays, ranging from tragedy to farce, and each running for about an hour, which Terence Rattigan will write for him.

Rehearsals are in progress, under Glen Byam Shaw's direction, of *Anthony and Cleopatra*, with Godfrey Tearle and Edith Evans in the leading parts. Anthony Quayle will be Enobarbus, Michael Goodliffe Octavius Caesar, Mark Dignam Agrippa, Hugh Metcalfe Monas, George Howe Diomedes, and Helen Christie Octavia. The decor will be by Motley, and Anthony Hopkins is writing the music. The play opens in Newcastle on October 14th, and after a two months' tour will follow *The Skin of Our Teeth* at the Piccadilly Theatre just before Christmas.

**LINNIT & DUNFEE PRODUCTION****VAUDEVILLE THEATRE**

Phone: TEMple Bar 4871

Evenings 6.30.

Mats. Tuesday &amp; Friday, 2.30

**GORDON HARKER****OLGA LINDO**

AUSTIN TREVOR in

**"THE POLTERGEIST"**

by FRANK HARVEY

with **LLOYD PEARSON**

Produced by Charles Goldner



## H. M. TENNENT Ltd & TENNENT PLAYS Ltd

(For times of performances see Announcements in the Press)

H. M. Tennent Ltd. with Alec L. Rea and E. P. Clift

APOLLO

### LESLIE BANKS HERMIONE BADDELEY GRAND NATIONAL NIGHT

by Dorothy and Campbell Christie

CRITERION

### "THE GUINEA-PIG"

by Warren Chetham-Strode

Tennent Plays Ltd., in association with the Arts Council  
of Great Britain

GLOBE

JOHN GIELGUD in Dostoevsky's

### "CRIME AND PUNISHMENT"

Dramatised by Rodney Ackland

HAYMARKET

### "LADY WINDERMERE'S FAN"

By Oscar Wilde

H.M. Tennent Ltd. and Linnit & Dunfee Ltd.

LYRIC

ANGELA BADDELEY FRANK CELLIER  
EMLYN WILLIAMS

### "THE WINSLOW BOY"

By Terence Rattigan

Tennent Plays Ltd., in association with the Arts Council  
of Great Britain

PICCADILLY

VIVIEN LEIGH

### "THE SKIN OF OUR TEETH"

A History of Mankind in Comic Strip

By Thornton Wilder

Directed by LAURENCE OLIVIER

LYRIC THEATRE, HAMMERSMITH

### THE COMPANY OF FOUR

(In association with the Arts Council  
of Great Britain)

For details of performances see Daily Press

### AMBASSADORS

(Tem 1171)

Evenings 6.30. Tues. 2.30; Sat. 5.15 and 8.30

### "SWEETEST & LOWEST"

(3rd Edition of Sweet & Low)

HERMIONE GINGOLD

HENRY KENDALL

## See a Shepherd Show!

"The hallmark of good entertainment"—*Tatler*

PRINCES

(Tem. 6596)

Evenings 7.0 Mats.: Wed., Thur., Sat. 2.30

### THE SHEPARD SHOW

A Medley of Mirth and Music

ARTHUR RISCOE

RICHARD HEARNE

MARIE BURKE

EDDIE GRAY

DOUGLAS BYNG

STRAND

(Tem. 2660)

Evenings 7.0 Mats.: Thur. & Sat. 2.30

HARRY GREEN in

### FIFTY-FIFTY

FRANK PETTINGELL

"The Biggest Laugh of the Year"—*D Herald.*

"Riotous"—*Star*

"Roars"—*S. Times*

SAVOY

(Tem. 8888)

(Let to HENRY SHEREK)

Evenings 6.30

Mats.: Wed. & Sat. 2.30

### THE FIRST GENTLEMAN

ROBERT MORLEY

Joan Hopkins

## THE OLD VIC THEATRE COMPANY

THIRD SEASON  
OF PLAYS IN REPERTORY

### KING LEAR

SHAKESPEARE

Produced by Laurence Olivier

opening 1 October

### AN INSPECTOR CALLS

PRIESTLEY

Produced by Basil Dean

opening 24 October

### CYRANO DE BERGERAC

ROSTAND (BRIAN HOOKER VERSION)

Produced by Tyrone Guthrie

## NEW THEATRE

Wherever smoking is permitted—ABDULLAS FOR CHOICE

Printed in Great Britain by THE LEWES PRESS (Wightman & Co., Ltd.), Friars Walk, Lewes, for the  
Proprietors and Publishers, PRACTICAL PRESS, LTD., 1, Dorset Buildings, Salisbury Square, Fleet Street, E.C.4.  
Editorial and Advertising Offices: 1, Dorset Buildings, Salisbury Square, Fleet St., E.C.4. Tel. Central 1556.



# HAMPTONS

*One Hundred  
Years  
Reputation  
for  
Furniture  
and  
Decoration.*



**HAMPTON & SONS LD.  
PALL MALL EAST, S.W.1**